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BITTERSWEET JOURNEY: The engine crew of VIA Rail Canada's *Canadian* had this view (right) of the Canadian Pacific main line near Kenora, Ontario, as the train made nearly 50 mph on its last run on January 15, 1990, photographed by Paul A. Souders. The farewell trips of trains 1 and 2 were opportunities for emotion-packed photography (pages 12-17).

ON THE COVER: Brian L. Jennison shot the rear end of the observation-lounge "Park" series car on the eastbound VIA *Canadian* on CP at Field, British Columbia, January 1, 1987.

VANTAGE POINT

LEARNING ABOUT OURSELVES

AS this magazine finishes two years' worth of publication with its eighth issue, we've had a chance to learn a bit about you, our readers, by means of a survey issued by our marketing department, inserted randomly in 4368 copies of Issue No. 6. We were gratified to have a return rate of 9 percent, which might seem low but is considered quite satisfactory in the field of random sampling. The results haven't all been tallied yet, but from figures reported we can statistically conclude that TRAINS ILLUSTRATED readers are virtually all male, with slightly over half of you married, college-educated, and earning over $30,000 per year. Almost all of you consider yourselves railroad enthusiasts, and almost half have been so for 30 years or longer. Slightly over half belong to some type of rail hobby organization, take pictures, and enjoy model railroading. Overall, the typical T.I. reader profile is quite similar to that of a reader of our sister magazine TRAINS. . . . On page 62 of this issue you'll find "Click!", a new column we plan to include in most, if not all, future issues. Says Associate Editor Paul D. Schneider, its creator: " 'Click!' is best described by its subtitle: How I Got The Shot. Each issue, we'll select two or three photographs from our files and publish them with detailed explanations—in the photographer's own words—about the equipment and technique employed to make the shot. Any challenges the photographer had to deal with will be discussed, as well as the *thinking* behind the photograph . . . in other words, what the photographer was trying to capture or convey by making the picture. We hope these examples will show readers how to take similar photos, or to encourage them to look at aspects of railroad photography they may now not be aware of." . . . Another way to mine the extensive photo files that serve T.I. and TRAINS is a theme-format feature, undertaken by Associate Editor Kevin P. Keefe in this issue [page 18] under the title "Vestiges of an Era," in which he sought out scenes that combined modern railroading with visible elements—"props," if you will—that have survived from when different methods of railroading were practiced. Both these entries have a common objective—to increase *your* participation in what we consider to be the top quality rail photo publication.

J David Ingles

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ROAD

"WITH its unbelievably raucous airhorn bleating, CB&Q 9735—a real, honest-to-gosh doodlebug—slammed past at a respectable 50 mph, the crew waving from the windows."

A most unusual switcher

ON a snowy, cold Friday evening in January 1969, my supper was interrupted by the drilling of the phone. It was my hometown friend Jim Boyd, now the editor of *Railfan & Railroad* Magazine. "Do you want to go photograph the Q tomorrow?" he asked, calling one of our favorite roads, the Chicago, Burlington & Quincy, by its usual nickname.

"No, not really," I replied, not relishing a day of railroading in the extremely cold weather. "Is there something special?"

"They have an old switcher on the Bushnell turn," he said, referring to a town south of Galesburg, Ill., about 135 miles from our homes in Dixon.

"An old switcher . . . what's so unusual about it?"

"Actually, it's an old gas-electric car they are *using* as a switcher. *Now* would you like to go shoot the Q tomorrow?"

Of course, the next morning found me, Jim, and friend Morgan McIlwain waiting at a country crossing between Bushnell and Macomb in western Illinois. Soon we could discern something coming. Whatever it was, it was coming fast but not making much noise. As it got closer, I stared in disbelief. With its unbelievably raucous airhorn bleating, CB&Q 9735—a real, honest-to-gosh doodlebug—slammed past at a respectable 50 mph, the crew waving from the windows. We gave chase to this apparition from decades gone by, but by the time we made it across the icy country roads, the car was already playing switcher at a grain elevator in Bushnell.

Probably without realizing it, the crew put on quite a show for us and our cameras. When the old car finally paused so a brakeman could tug on a frozen switch, we had several questions ready for the engineer. Yes, he knew it was an old gas-electric and that it was quite unusual. It performed well enough for the light switching duties required of the job, and could get over the road between towns faster than switchers, which are geared for slow speeds. And while he didn't baby the old doodlebug, he did what he could to keep it running. He even seemed proud it was entrusted to his care.

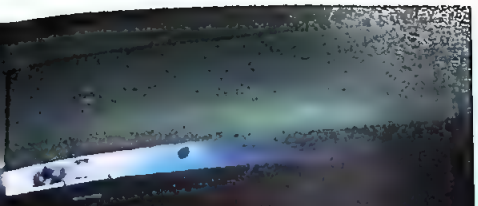
Gas-electrics proliferated beginning in the 1920's for service on branch lines where conventional steam passenger trains were uneconomical due to the small amount of business. The builders described their self-propelled cars as locomotive, baggage car, and coach all in one unit. Burlington 9735, one of more than 55 gas-electrics that CB&Q owned, was built as No. 735 by Pullman in 1929 with an Electro-Motive Corp. gas engine, and was renumbered to 9735 a year later; it was 65 feet long. This series on the Q had mail (RPO) and baggage compartments only, but the cars were big enough to pull coaches or combination trailers. One of eight rebuilt in 1940 with a new 400 h.p., 6-cylinder EMD diesel engine, 9735 served in western Illinois branch service into the 1950's. When the passenger accommodations vanished, 9735 was kept for wayfreight service, and photos exist of it handling seven-car trains. Theoretically, it could serve as engine and caboose in one unit, although customarily the wayfreights would employ a caboose. One of only five doodlebugs still in use on the Q when we saw it in 1969 at Bushnell, 9735 was among the last of its breed (if not the actual final one) in regular everyday service in the U.S.

Many Q doodlebug carbodies survived in MofW service or, off their trucks, as yard offices or other outbuildings. Today 9735 is gone, but two decades ago it gave three northern Illinois railfans quite a thrill way beyond its time.

CB&Q motor car 9735 served well beyond its time

MIKE MC BRIDE

"BY the time we made it across the icy country roads, the car was already playing switcher at a grain elevator in Bushnell, and when the old car finally paused so a brakeman could tug on a frozen switch, we had several questions ready for the engineer. Car and crew gave three railfans quite a thrill way beyond their time." ■



End of an institution

ON January 14, 1990, the last editions of what has come to be called the "real" *Canadian* departed terminals in Toronto, Montreal, and Vancouver to play out the last act in a sad drama of VIA Rail dismemberment. Despite nationwide protests to the Canadian government, VIA was obliged to slash passenger service from 38 routes to 20. The most celebrated casualty was the *Canadian*, the transcontinental stainless-steel, Budd-built domeliner introduced in 1955 by Canadian Pacific and kept virtually intact by VIA until the 1990 cuts. Today's stripped-down VIA still offers a train called the *Canadian*, but it only operates three times a week and traverses the Canadian National route of the former *Super Continental*. Other than some seasonal tourist service in British Columbia and western Alberta, CP's fabled western main line is bereft of passenger service. As author Adolf Hungry Wolf noted in an article in the April 1990 issue of T.I.'s sister magazine TRAINS, "Most Canadians feel they have lost not only a train, but a national institution."

The last trips of the *Canadian* were bittersweet affairs. Once again, the passenger train demonstrated its power to evoke a swirl of emotions. Protestors passionately marched. Crew members reflected on their careers. Ordinary passengers seemed bemused by the hubbub. Four photographers—British Columbian Hungry Wolf, his son Okan, New Yorker Don Jilson, and Alaskan free-lancer Paul A. Souders—traveled separately to record their impressions of these memorable trips. Their photographs serve to remind us of what we lost when Nos. 1 and 2 called for the final time at the likes of Calgary, Medicine Hat, Thunder Bay, and Sudbury.—K.P.K.

PAUL A. SOUDERS made this poignant portrait of veteran CP trainman Jeff Sykes in the "Park car" observation lounge approaching Calgary. DON JILSON shot the last No. 2 at Thunder Bay, Ont. (top).

The last "Canadian" was a bittersweet affair

OBLIVIOUS to time, a youth sleeps in the dome across Saskatchewan (Souders).

DEMONSTRATORS at Regina, which lost all VIA service, wore buttons (Souders).

END OF AN INSTITUTION

ADOLF HUNGRY WOLF was on hand as protestors sang on platform at Regina.

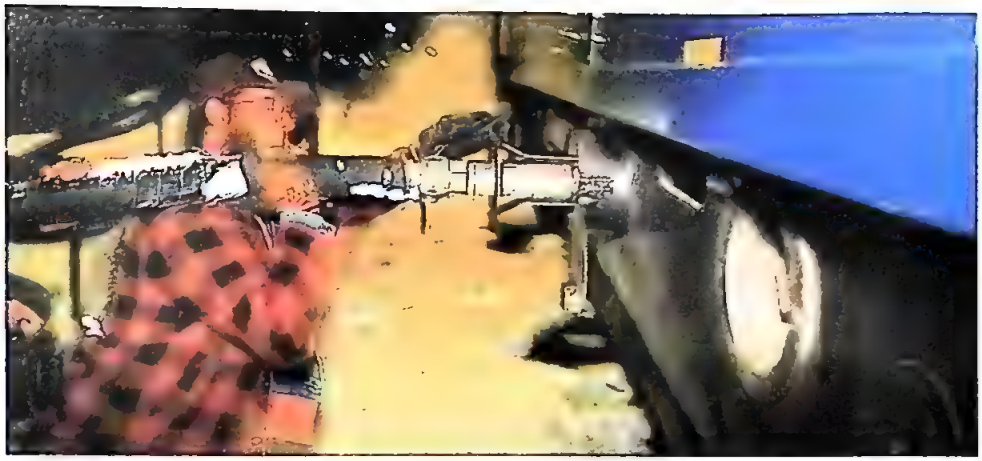
PASSENGER Bob Heward photographs his family at Vancouver depot (Souders).

LAST No. 1 calls at Medicine Hat, Alta. (A. Hungry Wolf).

JIM and MARIE PICKEL watch from the dome (Souders).

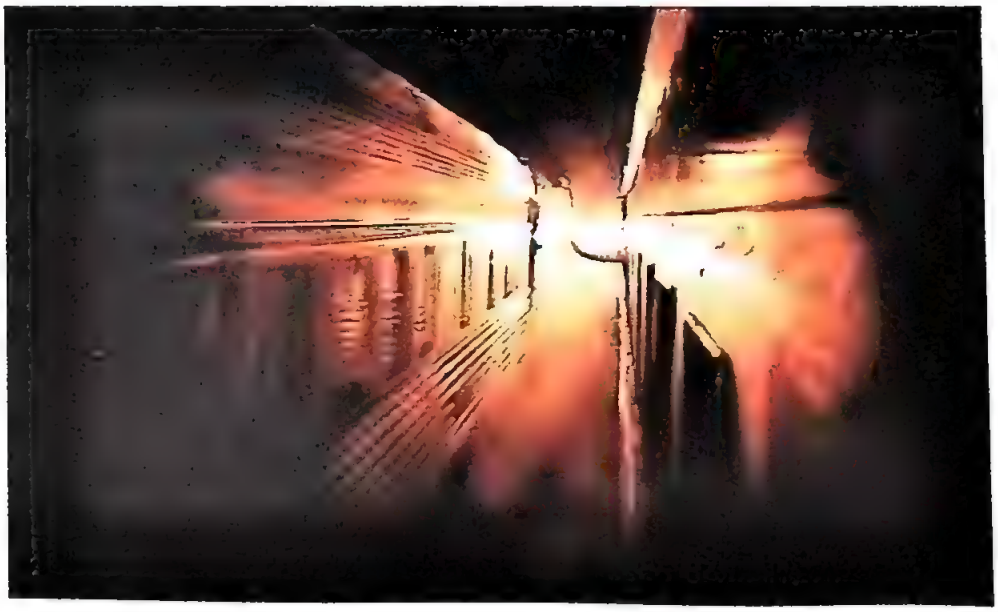
LEFT: Pensive passenger on Thunder Bay platform (Souders).

NO MORE will domeliners meet against Calgary skyline, as did the last Nos. 1 and 2 (in distance) on January 15, 1990 (Jilson)



MIKE BECK hooks up diesel fuel hose at service stop in Field, B.C. (Souders).

ENGINEER Ted Washbrook in new VIA F40PH-2 through the Rockies (Souders).



OKAN HUNGRY WOLF stayed up to catch the last meet near Broadview, Sask. ■

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VESTIGES OF AN ERA

THE Association of American Railroads is prone to boast about the physical condition of the railroad system, and with good cause. In the post-deregulation decade of the 1980's, when the ledger books of most of the Class 1's looked better than they had in years, the industry poured billions of dollars into its physical plant. Thousands of miles of track was upgraded, much of it from jointed rail to

Reflections of history in contemporary railroading

JAMES A. SMITH covered 50 years of railroading in this photo of CSX GP40-2 6427 and road slug passing a Chesapeake & Ohio steam-era water standpipe near the depot platform at Clifton Forge, Va., in July 1989.

DAVE SKINNER caught up with a westbound Union Pacific freight train out of North Platte, Nebr., pulled by SD40 3030 and a sister sandwiching a MoPac B23-7, rolling through a sweeping "S" curve west of Sidney in July 1981. Lining the right-of-way in graceful arcs are UP's ageless telegraph poles and wires, or "code lines," destined to fall victim to microwave, fiber optics, or coded track circuits.

VESTIGES OF AN ERA

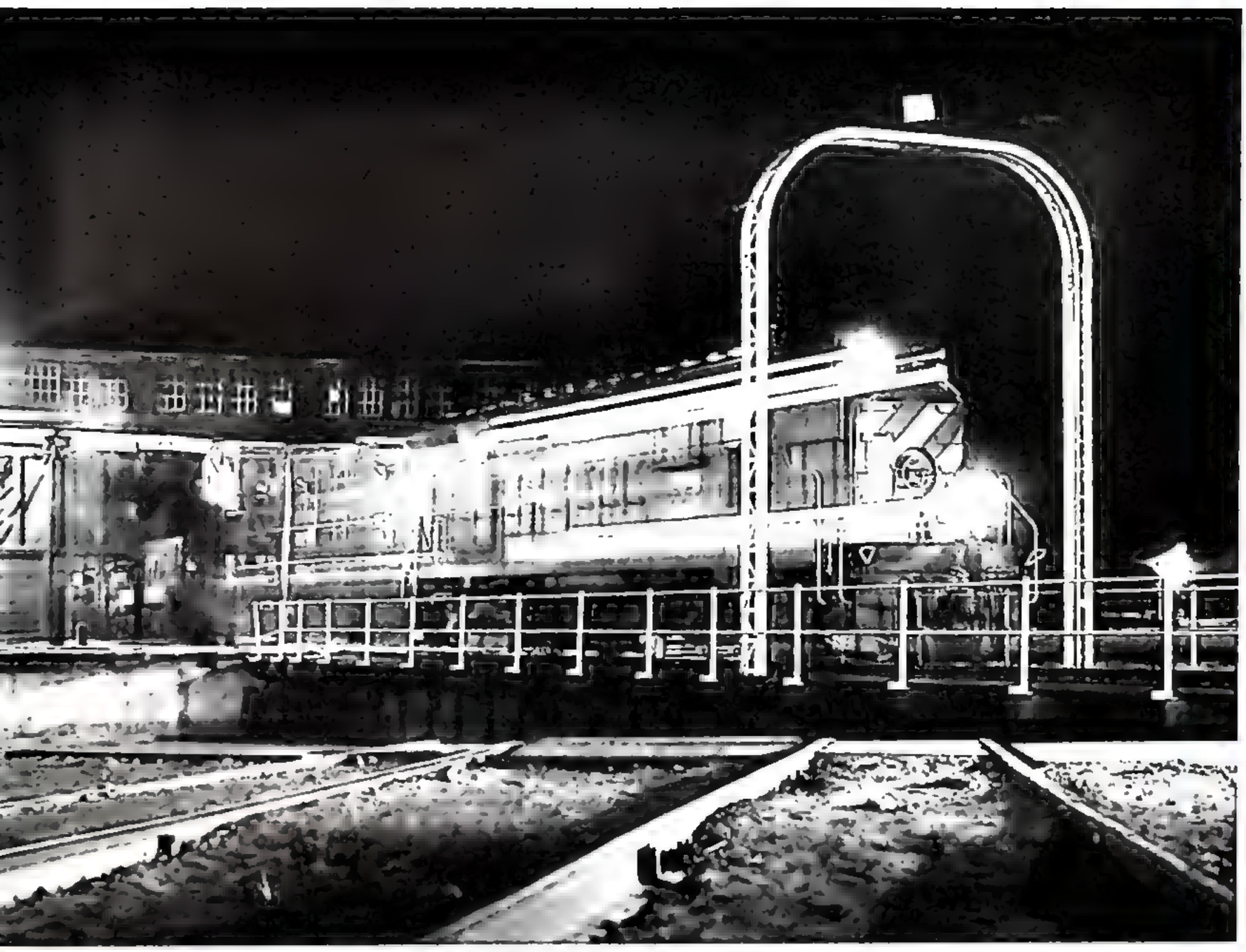
welded rail. Countless old interlocking towers were razed and junctions and other manual interlocking plants were automated. Local freight agencies were shut down in favor of centralized sales offices. Telegraph lines were superceded by microwave and coded track circuits. Bit by bit, the physical evidence of "old-school" railroading was dismantled. By 1990, the AAR declared that North America's rail system was in the best shape in its history.

A thinking person would not begrudge the industry this progress. And yet, it is with a certain sadness that we watch the last vestiges of the old empire give way to the new.

Still, the scope of modernization prevents change from coming overnight, and across the continent, railroading's ancient monuments and practices linger. You can see it in roundhouses (some in service) and coaling towers that somehow survive, in semaphores and copper wires that stand sentinel along rights of way, in cabooses and 40-foot box cars that continue to roll, and in car inspectors and tower operators who still do their jobs with their eyes and ears.

This "old-school" railroading also offers opportunities for discerning photographers with an eye for texture. In the accompanying pages, we offer a sampling of photographs taken during the past decade and selected from the T.I. files. In each of them, the photographer has managed to include an element from railroading's past. In some of the pictures these elements dominate the scene, while in others they offer detail or nuance. All of them tell a story of change and evolution on the railroad.—K.P.K.

[illegible] North Western engineer, kept the [illegible] as he stood atop his GP7 to shoot a [illegible] freight at BX crossing south of DeKalb, Ill., [illegible] branch crosses BN's Aurora-Savanna main line



BLAIR KOOISTRA opened his lens for a time exposure of BN RS11 4184 as it moved out of the ex-Northern Pacific roundhouse and onto the turntable at Pasco, Wash., in December 1980. The old engine facility outlasted the 1958 Alco, which was retired shortly after this photograph was taken.

DAVE STANLEY depicted a wealth of railroad tradition when he framed a Southern Pacific westbound freight waiting in the hole for an eastbound UP train at Antelope, Nev., on January 15, 1989. SP trains here use trackage rights on UP's ex-Western Pacific between Winnemucca and SP's Modoc Line at Flanigan. In the foreground is one of SP's fast-disappearing bay-window cabooses. The brakeman has detrained for the ritual rollby inspection.

PAUL D. SCHNEIDER recorded a Chicago anachronism when he photographed a Soo Line brakeman throwing a spur switch in the middle of Kingsbury Street along Soo's ex-Milwaukee Goose Island branch on the city's Near North Side in July 1989.

SCOTT HARTLEY was on hand at the ramshackle interlocking tower in Tuscola, Ill., on the morning of July 17, 1986, as Amtrak's northbound City of New Orleans elicited a wave from the operator. The tower protects the junction of Illinois Central (Amtrak's host), UP, and CSX.

DEAN FREIMUND snapped Santa Fe yard clerk J. A. Spraggon as he checked a manifest list while inspecting inbound cars and containers at AT&SF's interchange with Indiana Harbor Belt in McCook, Ill., on July 8, 1989.

MIKE DANNEMAN made this October 1986 cameo of a Soo Line trainman putting his GP38-2 to bed at Marquette, Mich. The roundhouse and all Soo trackage in the Upper Peninsula are now part of Wisconsin Central.

DOUGLAS J. FEAR photographed the operator at Guelph Junction, Ontario, hooping up orders to the engineer of a Canadian Pacific M630. The junction has been automated since this April 1986 photo was taken.

GARY J. BENSON positioned himself along Conrail's former Michigan Central main line as Amtrak train 353, the Toledo-Detroit-Chicago Lake Cities, slipped beneath a coaling tower at Augusta, Mich., west of Battle Creek, in February 1989. The tower has been abandoned since the mid-1950's, when New York Central retired steam in MC territory.

PAUL D. SCHNEIDER juxtaposed an old switchstand against passing EMD hood units in this CSX pastiche made at a passing siding in Evansville, Ind., in April 1989. The units, painted for Chessie System and Family Lines, are symbolic of CSX predecessors, but the real gem is the peculiar switchstand, a fossil from the Chicago & Eastern Illinois.

BILL RETTBERG used ancient telltales to frame a westbound Norfolk & Western empty coal train as it cut through morning haze on N&W's belt line at Petersburg, Va., in January 1981. The telltales, a remnant of the days when freight cars carried rooftop running boards, warned brakemen of overhead obstructions. ■

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WINTER on the SISKIYOU LINE

THE Siskiyou line of the Southern Pacific runs 300 miles between Black Butte, Calif., near Mount Shasta, and Springfield, Ore., near Eugene. Originally part of the main line between Sacramento, Calif., and Portland, Ore., completed in 1887, the Siskiyou (named for a mountain range it crosses) became a secondary route when SP's Natron Cutoff opened in 1926 to complete the current main line, the Cascade Route, via Klamath Falls. Although the summit of the Cascade line is higher, the overall profile is an improvement over the sawtooth configuration of the Siskiyou. The curvature on the new line is also less, amounting to more than 51 complete circles' difference.

The Siskiyou line operates almost as two branches, with the majority of traffic being generated south of Riddle, Ore., which is between Grants Pass and Roseburg. Although the entire line is photogenic, the accompanying views were all taken on the south end.

Generally, one through train operates in each direction every day on this end, the outbound version originating at Medford and operating south (west by timetable) over Siskiyou Pass. Traffic is almost all lumber, and tunnel restrictions forbid high cars such as hi-cube box cars or trilevel auto racks. Helper engines are used, cutting out at Black Butte to be used on the northbound return. The train, carrying mostly lumber for the Midwest and East, continues north (east) on the main to Klamath Falls, turning southeast (also east) on the Modoc line to Nevada and points east; the Modoc route was completed about the same time as the Cascade line.

The train is usually powered by three big EMD's (SD40's, SD45's, and their "Tunnel Motor" cousins, a design with lower radiator intakes employed by SP and Rio Grande) on the point and five helpers mid-train. The train's unique period appearance, with mainly box cars and lumber flats, coupled with the scenery and occasional old railroad items such as lower-quadrant semaphore signals, makes for interesting, and treasured, photo opportunities.

An SP branch that's main line in nature

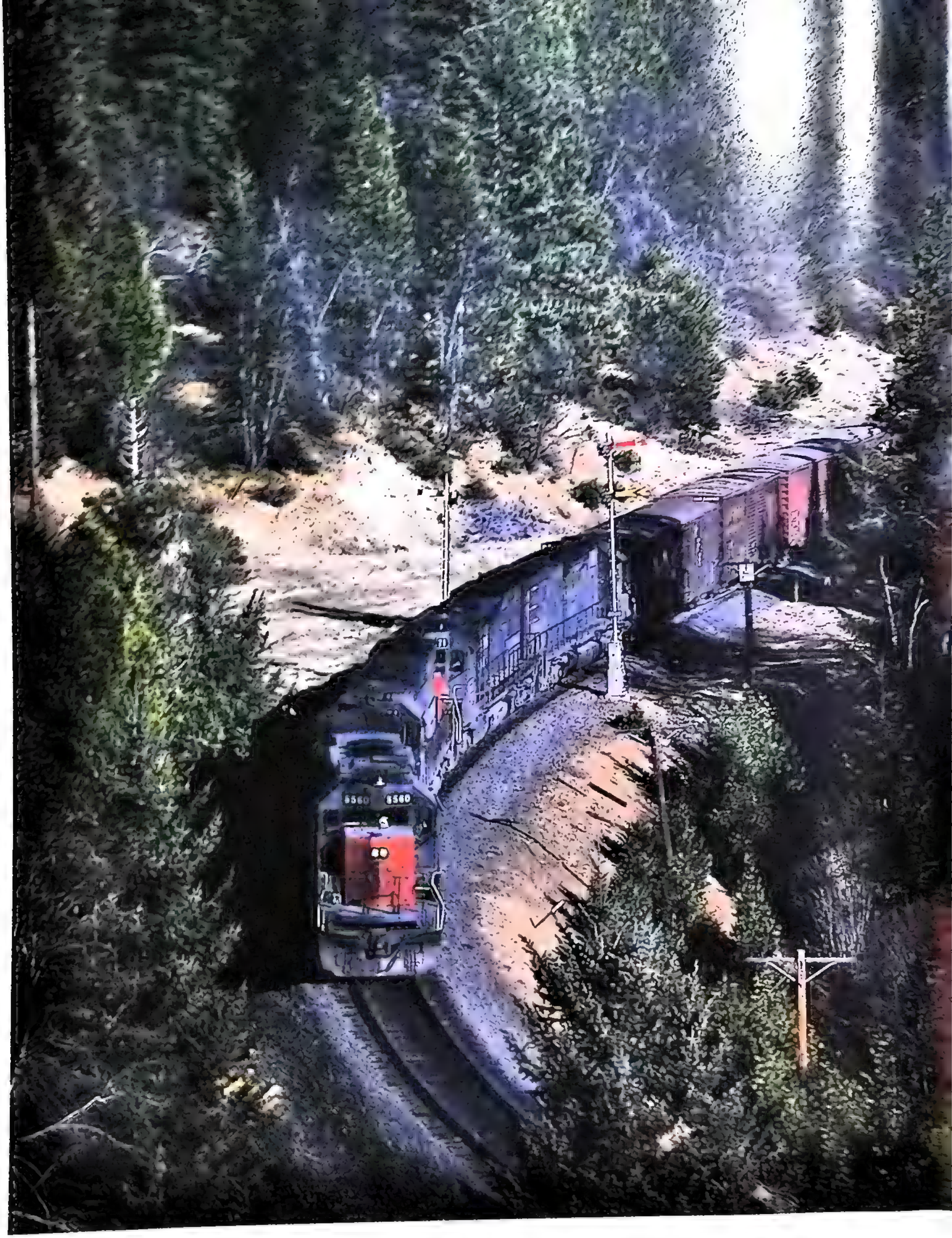
BRIAN RUTHERFORD

THE fi[illegible]aw of the sea[illegible] has fallen the night before and left a dusting on Mount Shasta as an eastbound, h[illegible]d for Oregon, glides through the S curves south of Gazelle on a November 1988 afternoon.

WINTER ON THE SISKIYOU LINE

AT the summit of Siskiyou Pass, Extra 8305 East exits Tunnel 13 into the fresh snow of a February 1987 morning. Having climbed the 3.67 percent grade to the top, the engineer slows to begin the 17-mile descent to Ashland, Ore., with a 3.38 percent grade and curves as sharp as 14 degrees. The bay-window caboose from subsidiary Cotton Belt is a long way from its Texas-to-Missouri home, but such pooling is not unusual.

COTTON
FELT



THE Siskiyou still retains some of its original lower-quadrant semaphore block-signal system, as seen with an eastbound descending the west side of the pass in January 1989. ■

WINTER ON THE SISKIYOU LINE

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JIM SHAUGHNESSY photographed the engineer of a GE rectifier (left) as he peered into the night at Roanoke. FRED EIDENBENZ focused on a pair of Mallets in pusher service as they shoved a coal train out of a West Virginia marshalling yard.

FALLEN FLAGS ALBUM

THE Virginian Railway was a paradox, a bantamweight in a heavyweight's body. Its role was limited: to haul massive amounts of coal from mines in southern West Virginia to the port of Norfolk, Va. To fulfill this simple mission, the Virginian's builders created a heavy-duty railroad, with high standards for physical plant, engineering, and rolling stock.

Built in the early part of this century by Henry Huttleston Rogers, the Virginian acted like two distinct railroads, with Roanoke, Va., at its midpoint. To the west, it was a rugged, mountain line serving coal mines in the region surrounding Deepwater, W. Va. East of Roanoke, the Virginian rolled the coal to tidewater along a smooth, tangent main line. The railroad's most famous feature was its electrified main line between Roanoke and Mullens, W. Va., installed in the 1920's. Never a major passenger carrier, the Virginian got by with a few local trains hauled by trim 4-6-2's. Roanoke-Norfolk overnight service ended in the early 1930's, and the last daylight train operated on January 29, 1956.

Perhaps the Virginian is best remembered for its locomotives. In steam days, the company tended to buy first-rate power, often direct copies of prominent designs on other railroads. Among the finest were its 500-class 2-8-4's and 900-class 2-6-6-6's, both virtual duplicates of Chesapeake & Ohio's own machines. In its electrified territory, the Virginian operated huge siderod-driven LC-1 and EL-3A box-cabs, augmented in later years by streamlined EL-2B motors and, ultimately, utilitarian EL-C rectifiers. In the diesel era, Virginian was (except for a lone GE 44-tonner it had for a time) strictly a Fairbanks-Morse customer, with a total of 65 units, including 25 2400 h.p. six-motor H24-66 "Train Masters" and 40 smaller, 1600 h.p. four-motor H16-44's.

Always a prosperous company, the Virginian was eyed by various suitors throughout its history, but no one worked harder at wooing the coal-hauler than neighboring Norfolk & Western. The N&W finally prevailed on December 1, 1959, foreshadowing a decade of tumultuous rail consolidation in the East. It is a measure of the Virginian's value that much of the original railroad is still in use, serving as a coal conduit for today's Norfolk Southern Corporation.—K.P.K.

A conveyor belt for coal

VIRGINIAN

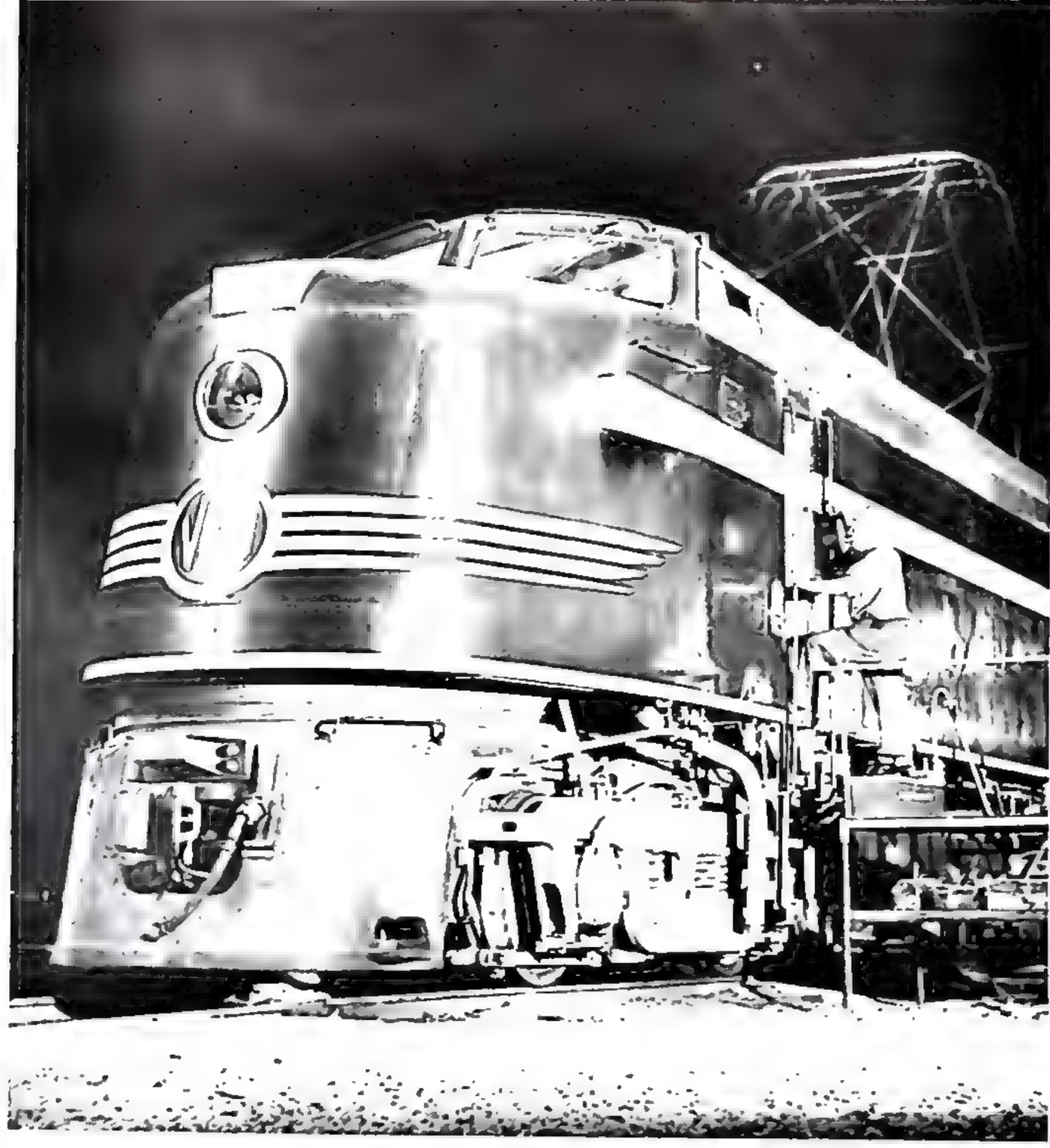
H. REID captured the Virginian's Chesapeake & Ohio locomotive-design influences in two photographs, one of 2-8-4 506 (top, left) hustling eastbound merchandise out of Sewall's Point, Va., on a Sunday morning in November 1953, the other of 2-6-6-6 902 (above) on a westbound empty hopper train booming across the Elizabeth River Eastern Branch bridge in Norfolk.
PHILIP R. HASTINGS framed Pacific 214 (left) as it thumped over Roanoke's Walnut Avenue crossing ahead of an approaching N&W 2-8-8-2.

236
236
VGN

J. PARKER LAMB matched rectifier and hopper (left) in a Virginian cameo taken in the south Roanoke yards in June 1962.

JIM SHAUGHNESSY was on the scene as an electrician boarded streamlined motor 125 (right) at Roanoke in July 1958.

HERBERT H. HARWOOD JR. photographed a pair of Fairbanks-Morse H16-44's as they left Victoria, Va., with westbound empties in March 1956. ■



THROUGH YOUR EYES

BLUE

THIS column features photos by you, a T.I. contributing photographer, interpreting a theme. But it also pushes the limit of conventional railroad photography through work such as the accompanying photographs keyed to the theme of "blue," announced in the previous issue.

Guidelines are as follows: Submit one (and *only* one) photograph that best illustrates your particular interpretation of a theme—which, for the September 1991 issue of T.I., is "the human touch." We require either a color transparency (35mm or larger), or an 8 × 10-inch color or black-and-white print, preferably with borders. Note: Color print enlargements available through retail store outlets such as drugstores often lack the quality necessary for good reproduction; therefore, we suggest using a local custom photofinishing lab or checking T.I. for mail-order custom labs.

We encourage you to submit pertinent information about the equipment and film used to make the photograph, along with the "who-what-where-when" caption information. Payment for published photos is at normal T.I. photo rates; please indicate if you'd like your photo returned, and if so, include a stamped, self-addressed envelope with your submission. In fairness to those contributors who have gone through the difficult process of editing their work down to one selection, multiple submissions on the same theme will not be considered for publication.

Next issue, we'll feature the theme "wet," whose entries were due December 1, 1990. Candidates for "the human touch" are due to us by March 1, 1991. Address them to "Through Your Eyes," TRAINS ILLUSTRATED Editorial Dept., P.O. Box 1612, Waukesha, WI 53187.

—*Paul D. Schneider.*

DENNIS BRENNAN captured the emotion "blue" when he posed friend Tom Kohl at Soo Line's abandoned West Duluth (Minn.) station. Dennis entitles the photo "Last Train," and dedicates it to Tom, who died of Lou Gehrig's disease in 1988. A Nikon F2, 50mm lens, and Kodak Plus-X film were used.

BRUCE C. NELSON used no special filters to shoot this slide of inbound Chicago & North Western commuter train 620 at 7:26 a.m., December 30, 1976, passing through Arlington Heights, Ill., as a commuter awaited the next train. Nelson used a venerable Canon L-1 rangefinder camera with a 50mm lens and Kodachrome 64 film exposed at f1.8 at 1/125 second.

SCOTT R. SNELL used a Nikon F3, a Nikkor 28mm lens with a polarizing filt and Kodak PKR 64 exposed at f6.3 at 1/250 to photograph in low winter sun nose of New York Cross Harbor's Alco S1 No. 22 laying over for the weekend Greenville, N.J., February 18, 1990.

STANLEY W. TRZONIEC honed in a label on the frame of a Central Verm GP9 at Palmer, Mass., in June 1990 (left), using a Nikon F4 with 80-200m zoom lens and Ektachrome 100HC film

TOM OBERWEISER used an Olympu OM3 with a Zuiko 35-70 zoom lens an Fujichrome 50 film to photograph the brake handles of an unidentified steam comotive (right) at the National Railroad Museum in Green Bay, Wis.

MARV HOEKSTRA shot Conrail GP38-2 7713 at Hynes Street Yard in Grand Rapids, Mich., on Friday, April 13, 1990, using a Nikon N2000 with 35-70mm Nikkor zoom lens and Kodachrome 200 film. Conrail diesels were the most popular entry for "blue." ■

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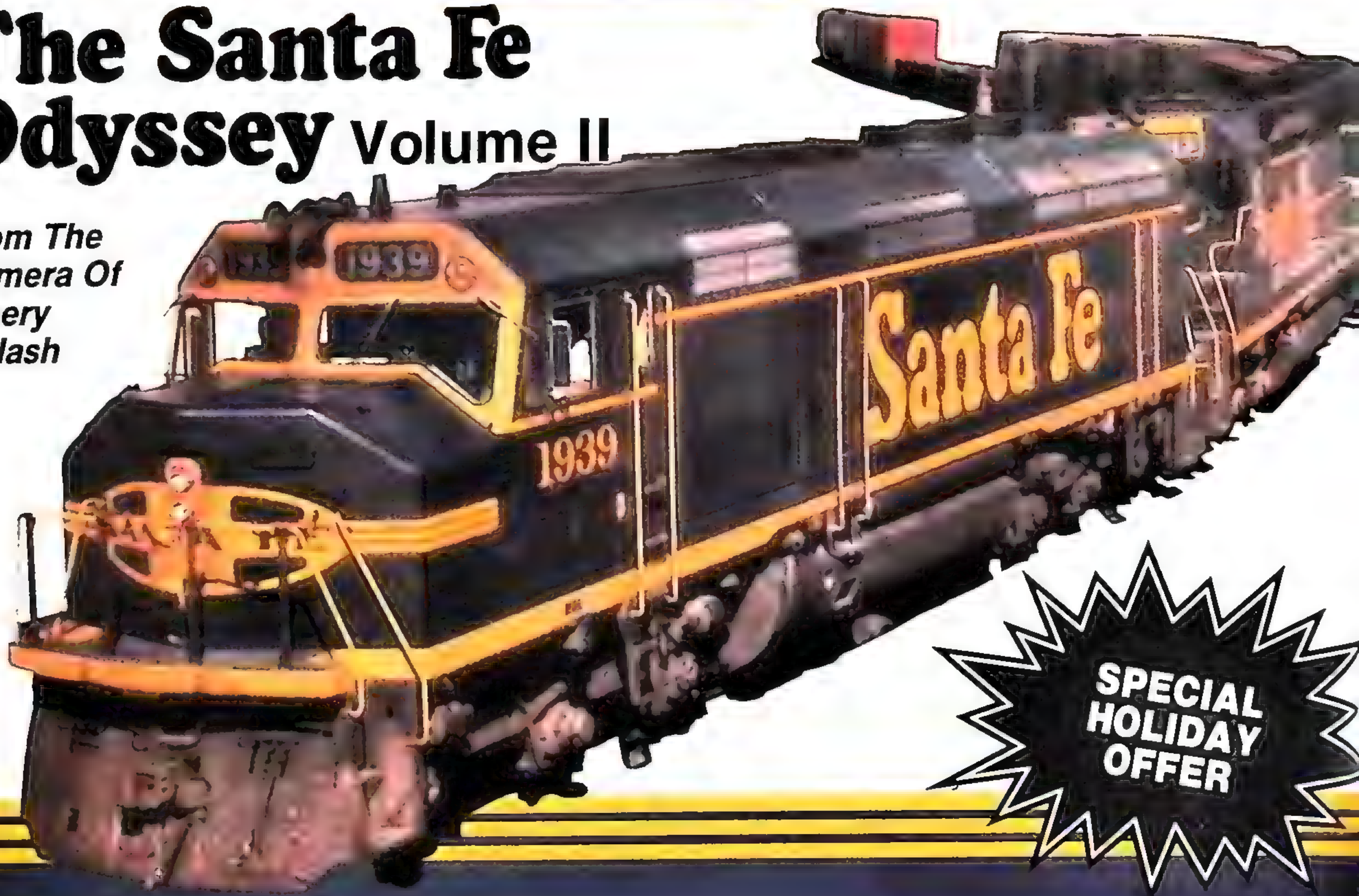

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PICTURE SHOW

An exhibit of individual efforts

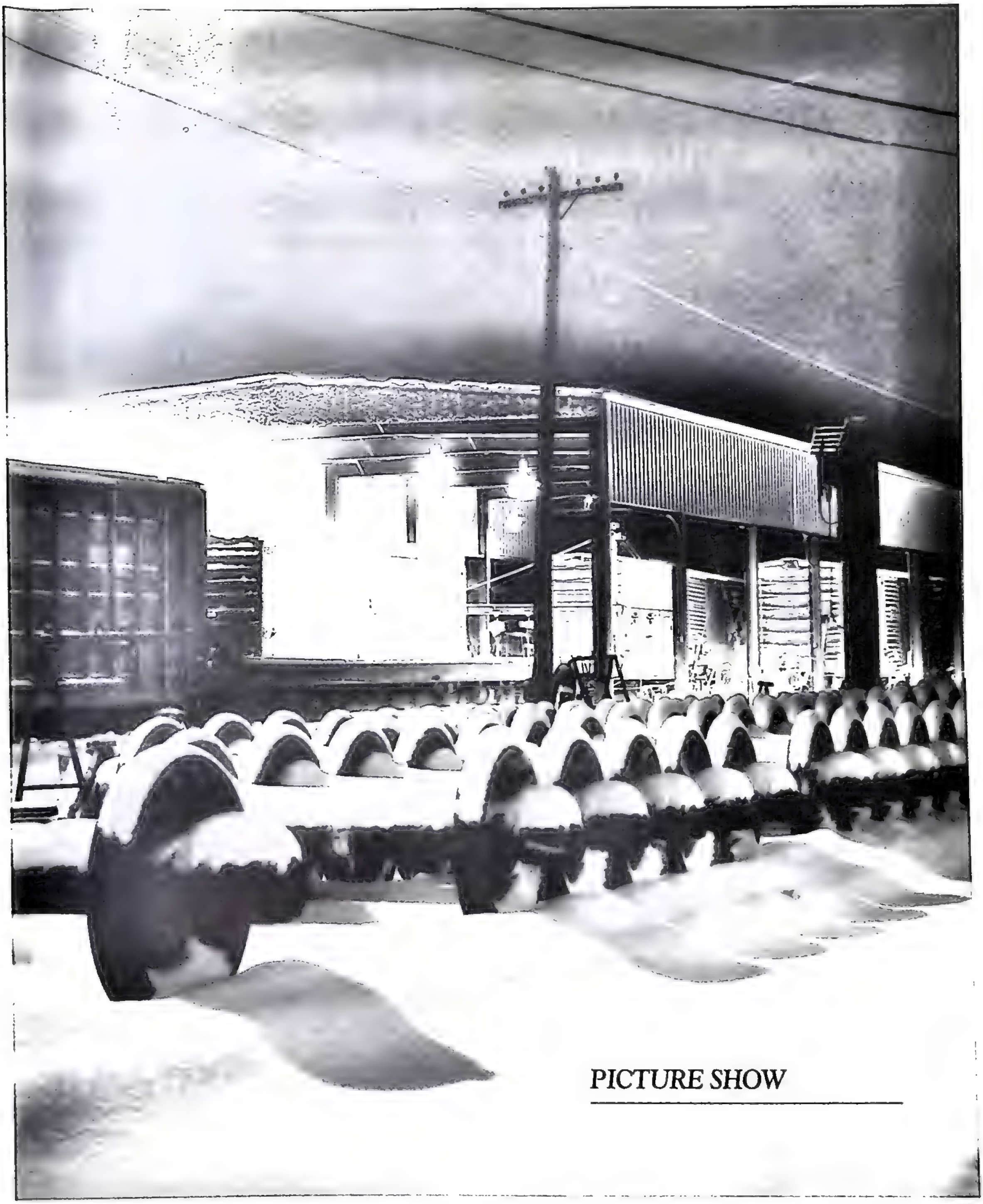
MARK E. WATERBURY silhouetted a tree on the shore of Lake Pewaukee against the afternoon sun on a March 1989 day as the F40PH's leading Amtrak's westbound Empire Builder flashed by the frozen Wisconsin lake in Milwaukee's outer suburban Waukesha County. The train uses Soo Line's former Milwaukee Road main line between Chicago and St. Paul, then BN to Seattle and Portland.

ROBERT E. OLIVER braved icy winds on an otherwise sunny February 1989 afternoon at Webster City, Iowa, as Chicago, Central & Pacific GP10 8111 led three units onto the west end of the passing track during a switching move under ground-blizzard conditions. CC&P operates what used to be Illinois Central's Iowa Division, from Chicago to Omaha and Sioux City.

PICTURE SHOW

THOMAS T. BAKER created a 1950's look in this March 1990 scene at Jim Thorpe, Pa. (left), on the former Central of New Jersey route of new short line Panther Valley, where restored CNJ Alco RS3 1554 of Hawk Mountain Chapter, National Railway Historical Society, resides.

FREDERICK M.J. HERBERG, who entitles this close-up photo of a small New York Central steam switcher's driving wheels "icy drivers," made the shot at Poughkeepsie, N.Y., in 1939 when he was a small boy. He used a 4 × 4 in. m-lens small Rolleiflex, no longer made, with an 12.8 Tessar lens. "The negative has been enlarged successfully to 16 × 20 inches with very little grain," he says. "The utility and performance of the 50-year-old film is amazing."



PICTURE SHOW

STAN MAILER photographed railroad wheels from a bit farther away than did Mr. Hjertberg, setting up his tripod in the quiet of Christmas Eve 1973 for this time-exposure portrait of Chicago & North Western's car-repair facility at Butler Yard in Milwaukee, Wis., during a time when business was on the upswing and the "rip track" (so named for "repair in place") was being kept busy. A decade and a half later, the yard is still open, but the rip track is relatively quiet.

JIM SHAUGHNESSY braved the 20-degrees-below-zero weather on the morning of January 29, 1954, to go trackside as doubleheaded Canadian Pacific 2-8-2's blasted out of Lennoxville, Quebec, toward the St. Francis River bridge en route to Megantic, thence across Maine into New Brunswick and eventually to Saint John.

PICTURE SHOW

DON ASHTON *of Chicago, Burlington & Quincy provided this photo, courtesy Bendix Radio Corp., of a Burlington 2-8-2 moving eastbound through CB&Q's main Chicago-area yard in Cicero, Ill., on a cold winter day in the late 1940's. The triple-track main to Aurora is at right.* ■

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ON THE DARK SIDE

You may have seen a photo of Amtrak's new prototype EMD F69PH AC-traction locomotives in our sister magazine, TRAINS. Now feast your eyes on this shot, a slide by Tom Savio of 450 and 451 road-testing on the point of Amtrak's westbound *California Zephyr* at Colfax, Calif., on September 19, 1990.

T.I.: What equipment and film did you use to get this shot?

Savio: A Nikon FA with a 35mm *f*2.8 wide-angle lens and Kodachrome 25 film. If the speed of the train is such that I can stop it, I prefer to use 25 film. The whites are cleaner; with K64 (Kodak's ASA 64 Kodachrome slide film), the colors tend toward magenta.

I chose the 35mm lens because a 50mm [a so-called "normal" lens] wouldn't give me the same sweeping effect I got here. With anything wider than a 35mm lens the train becomes distorted and the wide-angle effect is too obvious. An extreme wide-angle lens sometimes becomes a device with which the distortion itself is the thing. I think the 35mm lens gives you the same wide view that your eyes see.

T.I.: What was your thinking behind this shot?

Savio: I wanted to show the test units and the train well-lit. The reason I went to this location is because it's a tight, unobstructed curve, one of the few places where you can shoot an entire train. I've shot at this location many times because it's one of the few place in the Sierras where you can get a train wrapped around itself. In other locations up there, either the lighting is wrong or trees obliterate the view of the curve.

T.I.: Yet many railroad photographers [not necessarily T.I.] would consider this photo poorly lit because you took it from the shadow side of the train.

Savio: Well, initially I set up with polarizer [a rotating filter that, depending upon the angle of the sun in relation to the camera, reduces or eliminates reflected glare, thereby increasing color saturation] on the sunny side of the tracks because there were some billowy white clouds in the sky and I wanted a different angle that would play up [darken] the sky more and cause those clouds to "snap" against the blue. But the train was late, and when I crossed the tracks to change

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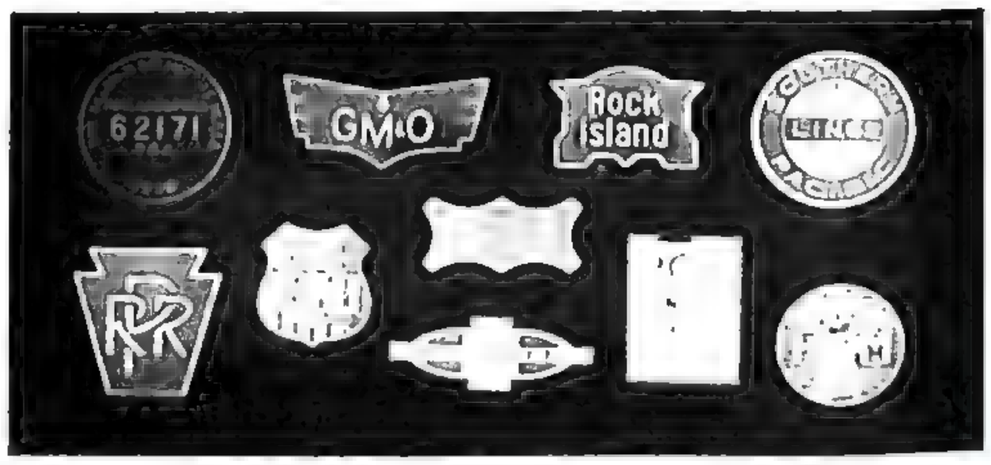

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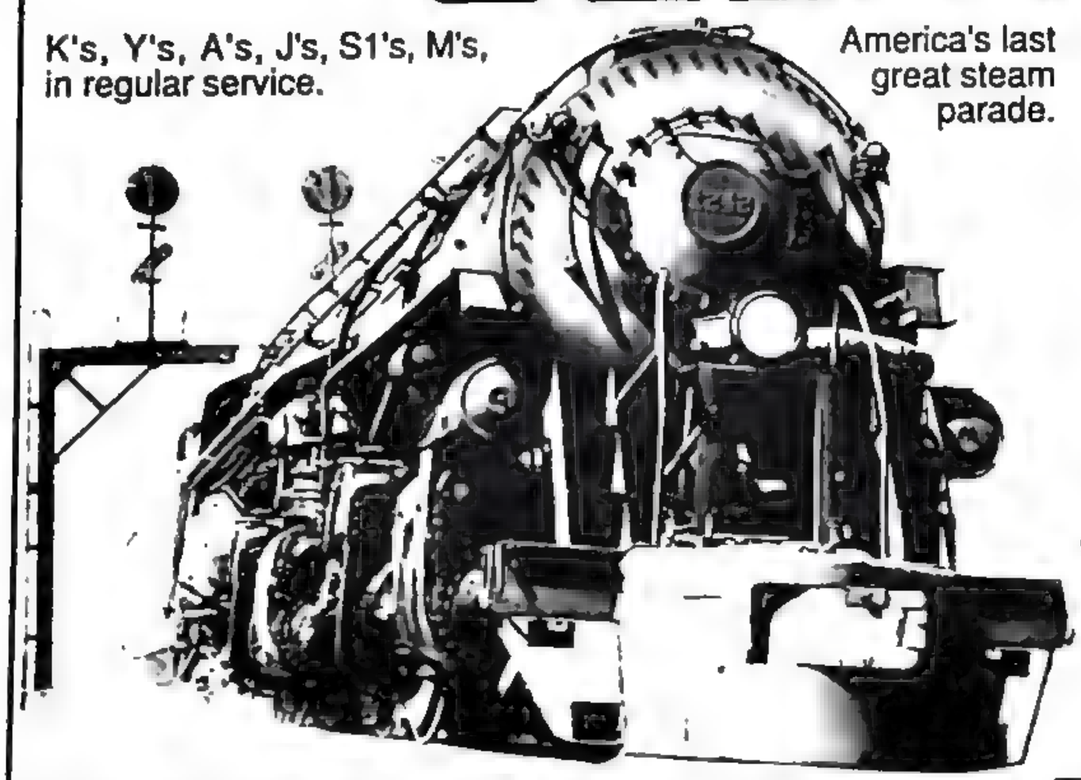

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the angle of the photo the sky was almost out of the picture, so the polarizer had no effect. At a certain angle a polarizer works; at a certain angle it has no effect.

T.I.: What with changing position and all, how did you figure your exposure?

Savio: I set my shutter speed at 500 [1/500 of a second] to freeze the moving train and used a Sekonic hand-held meter, one of their digital models. I took my meter reading and opened up a third of an *f*-stop [overexposed by one-third stop]. That exposure gave me dramatic bright light on the unit's nose, but there's some shadow detail in the black because of that extra one-third of a stop.

T.I.: Considering that this shot isn't what you had in mind when you set up, how do you feel about it?

Savio: What I like about this shot is that your eye doesn't leave the frame. The whole story is there. The lighting wasn't optimum and much of the foreground is in shadow, but it makes the F69's nose more significant. It's dynamic, in a way.

BY THE NUMBERS

Does the fact that Canadian National's Montreal Locomotive Works-built C424's are some of Associate Editor Paul D. Schneider's favorite diesel locomotives have anything to do with the selection of this slide [commonly referred to as a "roster shot"]? CN 3215, sold to the

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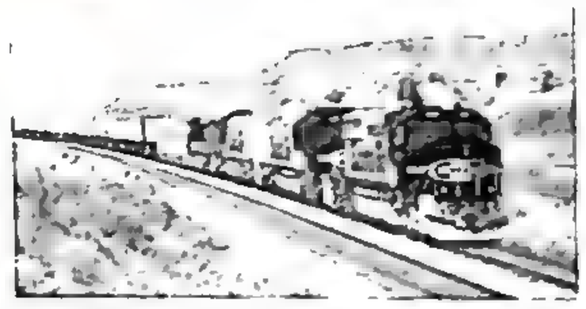
National of Mexico and still wearing full CN paint and numbers, was photographed in Mexico City by Ronald A. Plazzotta on March 8, 1987.

T.I.: What made you take this photograph?

Plazzotta: First of all, there's probably a hole in my collection of roster shots [the photographer collects locomotive photos by their road numbers, striving for as many as possible in a particular series, preferably in perfect portrait position, *i.e.*, uncoupled and in bright sunlight]. This unit has been out of Canada for what, 10 years now? I've never picked it up in trade or shot it myself. So first I determine, from my list, if I need this locomotive. If I need it or I need a better shot of it, that determines what I do with the unit that's there. Let's say the engine is in shadow or the front of it is dark because the sun angle is wrong. What I do is, I shoot one for myself so that I have the engine. If I can get it at a later time in ideal conditions, I'll shoot it again.

1991



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T.I.: What are "ideal conditions"?

Plazzotta: All the hood and cab doors have to be closed. I usually try to get debris or obstructions out of the way. I try for a background that is not distracting. At least you want to try and keep the outline of the engine so you know where the roofline is, to expose the detail [roof fans, for example] on top of the engine. And no people in the shot. I don't want anyone on the front or rear steps or walking in front of the unit.

This shot is your basic three-quarter front-uncoupled [no locomotives or cars coupled to the front of the engine] view in perfect sunlight. The three-quarter view shows some of the front and most of the side of the engine; a broadside view or a three-quarter view from the rear wouldn't show enough of the front end. The lighting is ideal because it's a clear blue sky. In order to have perfect light, the locomotive's trucks have to be fully lit, which means no shadows.

T.I.: What kind of equipment and film did you use and how did you determine the exposure?

Plazzotta: The film was Kodachrome 25, processed by Kodalux, which is the given standard among the people I trade roster shots with. I use a Nikon FE2 equipped with an MD12 motor drive and a Nikkor 58mm *f*2.8 Macro lens. I chose the macro lens over the standard 50mm lens because of the size of the lens, not because of its macro capabilities [which enable the lens to focus much closer than a standard lens]. With the 50mm the object is farther away. The 58mm records

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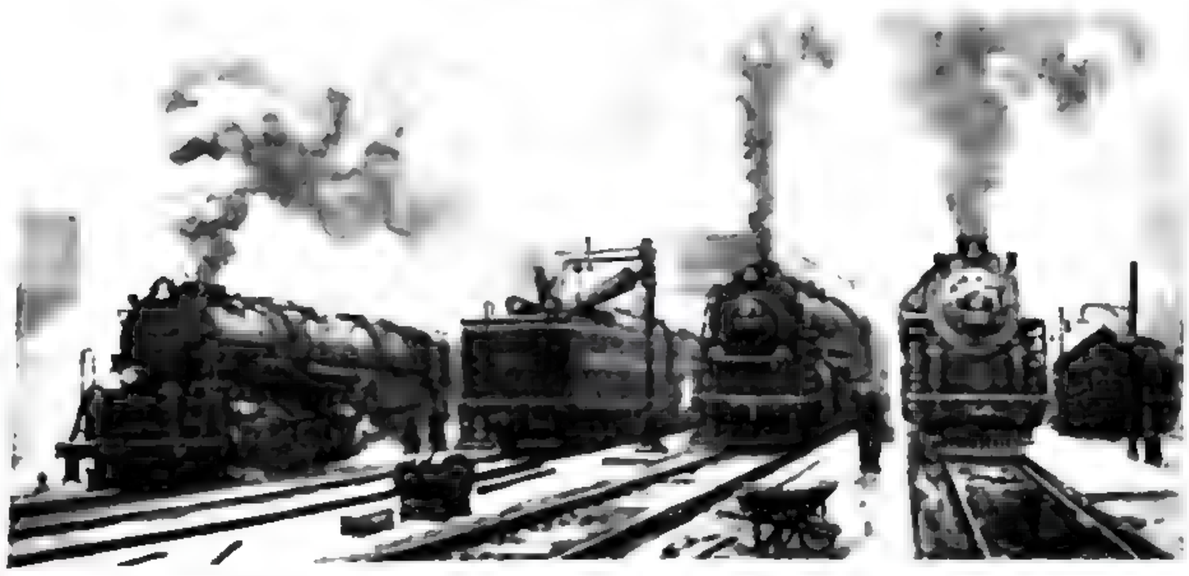

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what I feel the natural subject distance is.

I don't use the Nikon's built-in light meter for figuring exposure. I follow the instructions that come with the film: for roster shots on K25 it's a shutter speed of 125 and an aperature of *f*8 when the light is perfect. Engines that are painted black or other dark colors absorb more light, so what I found out over the years is that you compensate by shooting between *f*5.6 and *f*8 [slightly overexposing the shot by half a stop]. That gives me what I want in a shot, which is all the detail that's on the locomotive.

T.I.: What do these type of shots accomplish for you as a railfan?

Plazzotta: To me, the three-quarter roster shot is a record of a particular locomotive at a certain time, because things like paint and equipment modifications change over time. I also use the slides in my collection for modeling purposes.

I still get some kind of excitement or enjoyment when I come across an engine I've been looking for and I get it in ideal conditions. Like with this shot, it sort of got me: boy, am I glad I went all the way to Mexico to get this! I mean, even if it's just an SD60, if the engine is perfect and all that, at the end of the day you look back at what you got and you say, "Yeah, it was a pretty good day." ■

Each issue, TRAINS ILLUSTRATED editors will select one or more photos (depending on available space) from our files that represent different styles of railroad photography and contact the photographer(s) for questions and comments on how the shot was made. Because space is so limited, please do not send photos in specifically for this column.

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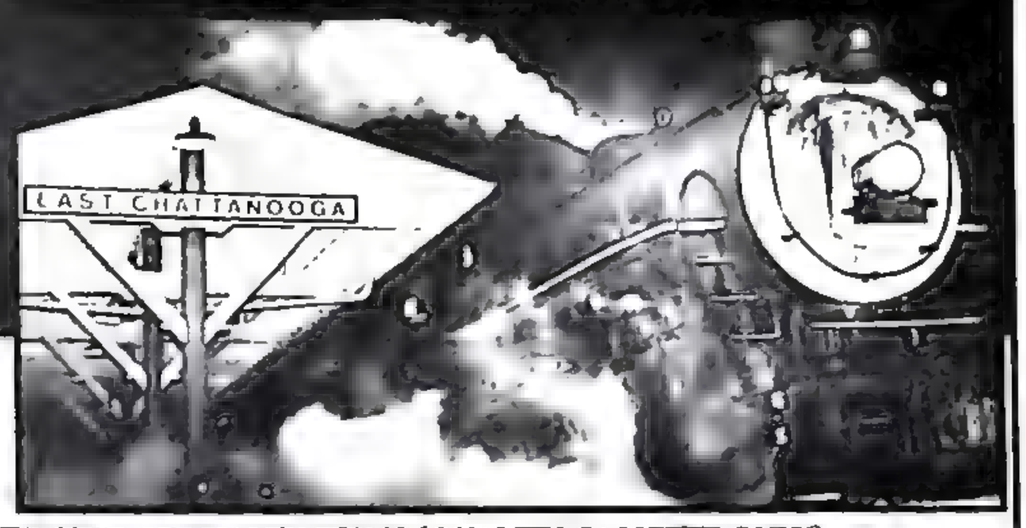

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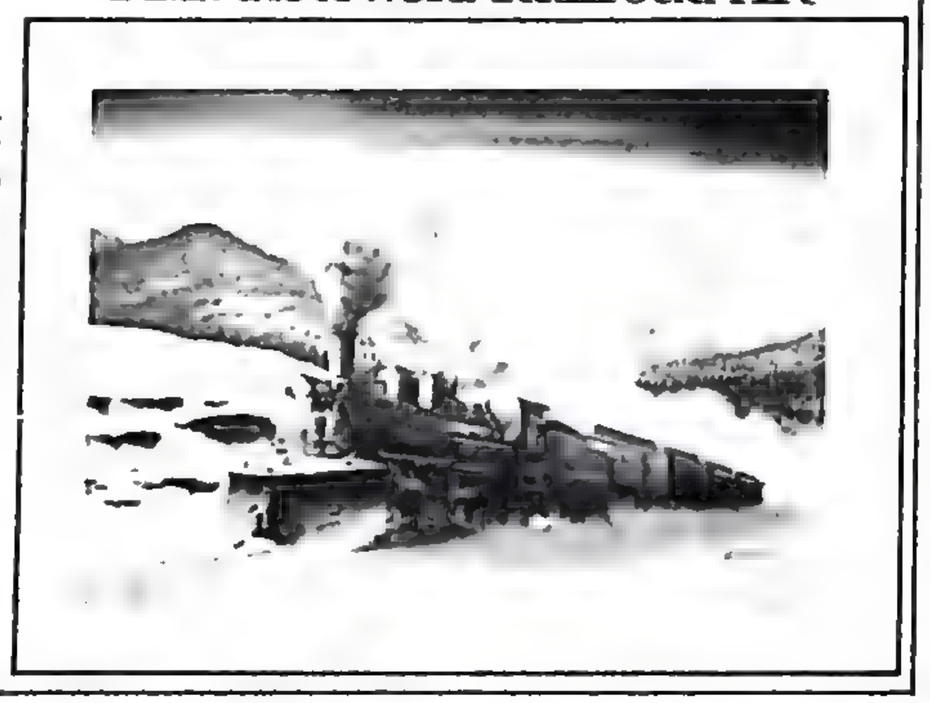

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RUT COVERAGE

Congratulations on your splendid coverage of the Rutland Railroad in September 1990 TRAINS ILLUSTRATED [pages 44-49].

It recalled teenage railfan memories, for I used to watch the 4 p.m. arrival of the *Green Mountain Flyer* in Troy, N.Y., where it combined with the Delaware & Hudson *Laurentian* to continue its journey to New York City over the New York Central.

The Rutland, or "Rut" as it was known to railroad employees (Dad was an NYC brakeman), had a few other locomotives not covered in the article, one of which is my candidate for the most handsome steam locomotive ever built—the "90 series" 4-8-2 class, or "Green Engines" as they were called. The other was the no-nonsense No. 10—an 0-8-0 which switched the Rutland (Vt.) yard.

George W. Miller
Philadelphia, Pa.

☐ *Coverage of Rutland's 90-class 4-8-2's is in the September 1990 issue of our sister magazine* TRAINS.—N.L.B.

HATS OFF

A tip of the hat is due to George Forero Jr. for his story extolling the virtues of 4×5

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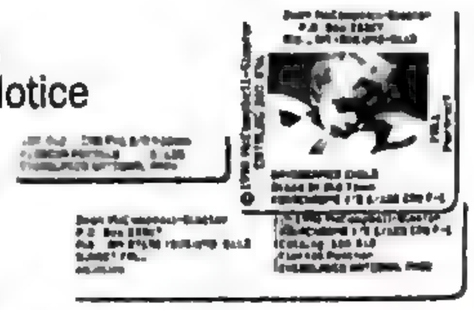

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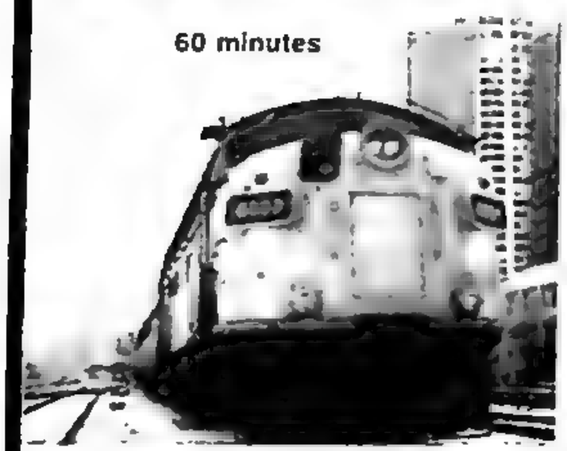

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cameras ["Why 4×5?" pages 18-25, September 1990 TRAINS ILLUSTRATED]. Too long I have been regarded as something out of another age when I tote my monster out.

To this writer, the 4×5 is still the best camera for railroad subjects. I've shared this with other rail enthusiasts, only to be rejected as "old fashioned."

One thing Forero didn't mention was the wide variety of films available in sheet film sizes, many of them unavailable in 35mm. Nor did he mention the wicked gutsiness of Ektachrome transparencies. Once you've seen these you'll never be satisfied with a tiny 35mm slide again.

Richard Wilkinson
Shippensburg, Pa.

WISH LIST

I have a small "wish list" for those contributing photographs to TRAINS ILLUSTRATED.

As one who takes many amateur video and still photos of trains, I want to improve on these skills. I suggest [the photographers and] you include a summary box which would include film, lens, shutter speed, camera, and so forth.

This would make it easier to locate and try others' ideas in our own locations, and see how we could benefit our own work.

Robert G. Burnet
Etobicoke, Ontario, Canada

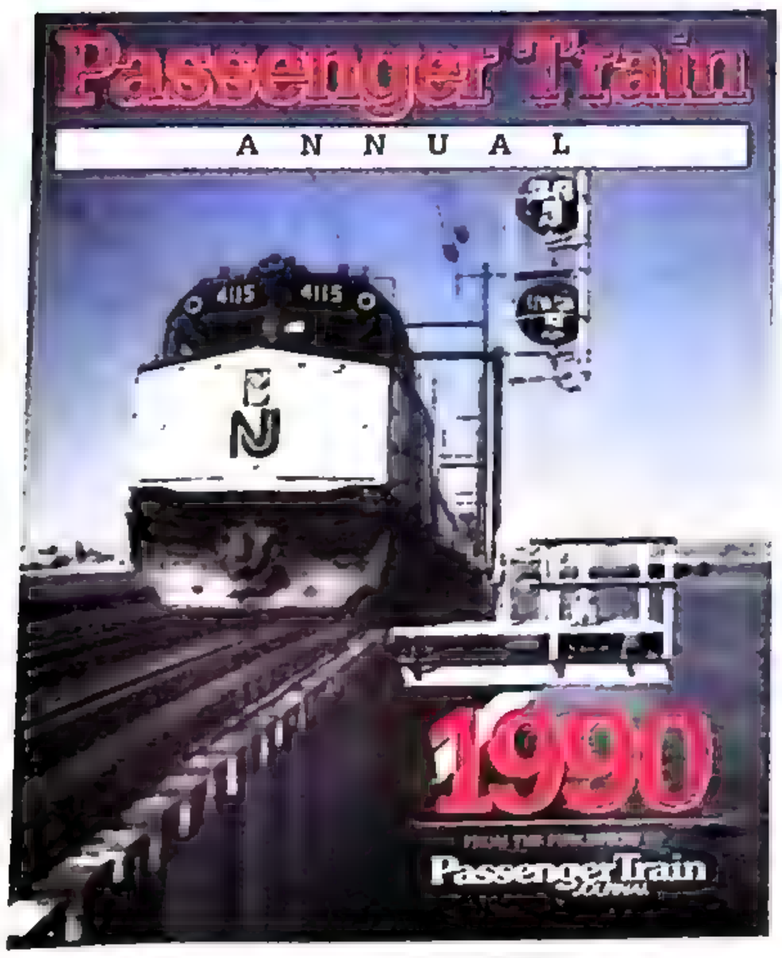
PHOTO ART

I truly love photography; my feeling that it is a real art form is finally being recognized by the art world. I thought the article by Roger Ingbretsen very beautiful, particularly the skies in his photos [pages 18-25, December 1990 TRAINS ILLUSTRATED].

Thanks also for sharing the photographs of Frank Quin, my late brother, in "The Pioneers" [pages 34-39, December 1990 TRAINS ILLUSTRATED].

Eileen Quin Gould
Gaithersburg, Md. ■

PASSENGER TRAIN ANNUAL 1990



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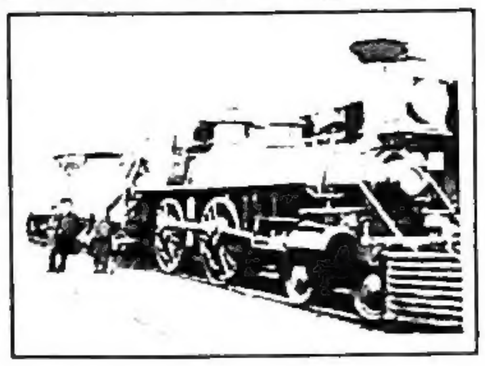

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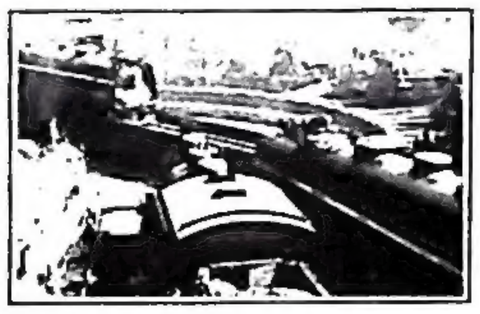

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NEXT IN TRAINS illustrated

Have you wondered about the advantages and disadvantages of autofocus 35mm single-lens-reflex cameras? The above photo of Santa Fe GP60M 113, shot by Associate Editor Paul D. Schneider as it threads its way out of the Chicago area on the railroad's 199 train, was made with such a camera, a Canon EOS 10S with an autofocus telephoto zoom lens. What are these cameras all about? Are they suitable for your railroad photography? And do they offer you something beyond the tried-and-true manual-focus SLR you may be using now? In the next issue of TRAINS ILLUSTRATED (carrying a cover date of May 1991, to be on sale in mid-February), Schneider tackles these and other questions with a full-color feature on the brave new world of autofocus SLR's. Also in the May 1991 T.I.: a British perspective on photographing North American railroads; the Columbia River Gorge in color, as photographed by Wayne Depperman; regular T.I. features and departments including "Fallen Flags Album," "Through Your Eyes," and "Picture Show"; and more.

MAY 1991 issue on sale FEBRUARY 12

David W. Stark

FINAL FRAME

GOOD SAMARITAN

A flat tire is cause for concern anywhere, but it's especially worrisome in the wilds of British Columbia, where service stations might be 30 or 40 miles apart and the woods are thick with bears. Lucky is the motorist whose car breaks down in sight of the Canadian Pacific main line; train crews in the mountains of western Canada have a reputation for being willing to lend a hand. One example is this trainman at Rogers helper station, coming to the aid of a pair of railfans who suffered a flat during a day of train-watching along CP's Mountain Subdivision in the Selkirk Range in October 1988. It's probably a busy day at Rogers, with five- and six-unit helpers in constant demand as CP moves heavy tonnage up the steep grades of Rogers Pass, but this railroader still takes time to tap into 140 pounds of air available in SD40-2 5621's main reservoir. Soon the Chrysler and its occupants will be on their way. Rogers station closed with the May 1989 opening of CP's new Rogers Pass realignment, but the company's crews remain the good Samaritans of the Selkirks.—K.P.K.

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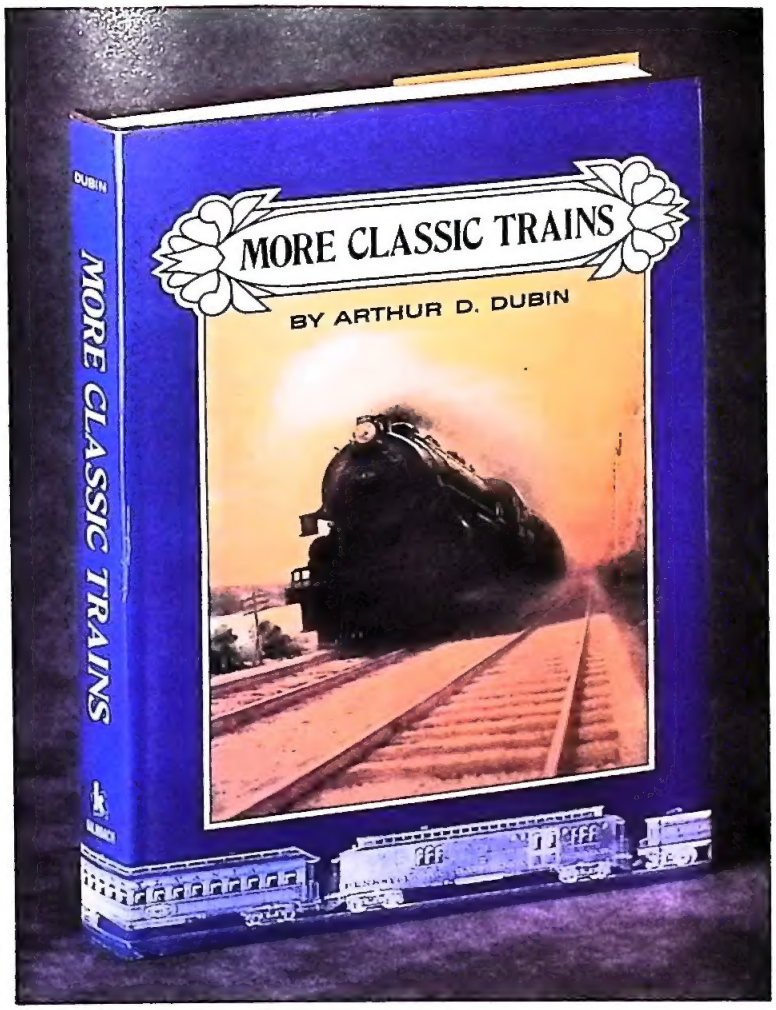

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